



Chaikovskii, Petr Il'ch
[Variations on a rococo
theme, violoncello &
orchestra; arr.]
Variatsii na temu
rokoko

M
1017
G45
op. 33
F5



П. ЧАЙКОВСКИЙ

P. CHAIKOVSKY

Op. 33

**ВАРИАЦИИ
НА ТЕМУ РОКОКО**

ДЛЯ ВИОЛОНЧЕЛИ С ОРКЕСТРОМ

**VARIATIONS
ON A ROCOCO THEME**


FOR VIOLONCELLO AND ORCHESTRA

**ПЕРЕЛОЖЕНИЕ
ДЛЯ ВИОЛОНЧЕЛИ И ФОРТЕПИАНО**

**ARRANGED
FOR VIOLONCELLO AND PIANOFORTE**

М У З Ы К А • M U S I C

МОСКВА • 1970 • MOSCOW



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Редакция В. ФИТЦЕНГАГЕНА

Edited by W. FITZENHAGEN

ИЗДАТЕЛЬСТВО МУЗЫКА • STATE PUBLISHERS MUSIC
Москва 1970 Moscow



М
1017
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ор. 33
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Среди многочисленных высказываний П. И. Чайковского о музыкальном исполнительстве наше внимание привлекает его рецензия на концерт выдающегося русского виолончелиста, профессора Петербургской консерватории К. Ю. Давыдова (1838—1889), состоявшийся 17 марта 1875 года. (Рецензия была опубликована в газете «Русские ведомости» от 25 марта того же года.) В этой рецензии П. И. Чайковский, констатируя, что концертная литература для виолончели «в продолжение уж многих лет нисколько не обогащается новыми произведениями», высказывал серьезное опасение за дальнейшую судьбу виолончели как сольного концертного инструмента.

Однако уже в следующем году (декабрь 1876 г.) не кто иной, как сам П. И. Чайковский, опроверг свои же опасения, написав замечательные «Вариации на тему рококо» для виолончели с оркестром (ор. 33)¹.

В цитированной рецензии 1875 года П. И. Чайковский писал, что «в усилиях борьбы виолончеля за свое самостоятельное существование нужна громадная талантливость, необходима сложная совокупность виртуозных качеств, чтобы победоносно привлекать внимание публики на эстраде с виолончелью в руках. Знаменитых виолончелистов в настоящее время так мало, что насчитал двух, трех... и обчелся. Таким исключительным виртуозом на современных эстрадах является К. Ю. Давыдов, в лице которого мы встречаем счастливое сочетание артистических свойств, ставящих его во главе всех существующих виолончелистов... Игра г. Давыдова отличается изумительною прецизией, сочностью и красотой тона, благородною певучестью в кантилене и поразительною ловкостью в технике».

Этот отклик П. И. Чайковского, предшествовавший появлению «Вариаций на тему рококо», позволяет с значительной степенью обоснованности предположить, что при создании концертной пьесы для виолончели с оркестром великий композитор в большой мере вдохновлялся еще свежими и яркими впечатлениями от сравнительно незадолго до того слышанного им художественного и мастерского исполнения К. Ю. Давыдова, которого он высоко ценил и как музыканта, и как человека.

¹ 15 декабря 1876 года в письме своему брату А. И. Чайковскому композитор сообщал: «Пишу вариации для cello solo с оркестром» (См.: П. И. Чайковский. Письма к родным, т. I, М., 1940).

«Вариации на тему рококо» П. И. Чайковского носят концертно-виртуозный характер и благодаря музыкальным достоинствам занимают почетное место в репертуаре концертирующих виолончелистов.

Распространенный в европейском изобразительном искусстве XVIII века стиль рококо не был характерен для русской культуры. Чайковский, который, как известно, очень любил музыку XVIII века, особенно Моцарта, создал тему «рококо» в ярко выраженном русском духе — широкую, напевную и задумчивую, определившую характер всего произведения. Композитор назвал эту тему «рококо» условно, имея в виду ее грациозный и безмятежный характер, свойственный данному стилю. Мастерски написанные на эту тему вариации построены по принципу художественного контраста. Каждая из вариаций представляет собой законченную художественную миниатюру; стройно сменяют друг друга музыкальные эпизоды, то безмятежно-радостного, то привольно-распевного, то грациозного, то задумчиво-лирического, то блестящего, виртуозного характера. При этом, однако, полностью сохраняется единство этих эпизодов и цельность всей пьесы, чему способствует неоднократно повторяющийся рефрен оркестра.

В мастерски и прозрачно инструментованных «Вариациях на тему рококо» П. И. Чайковский обнаруживает тонкое понимание природы выразительных особенностей виолончели. В этом произведении используется и широкая лирическая кантилена (вариации III и VI настоящего издания), и богатая виртуозная техника инструмента; нельзя при этом не отметить мелодичность (а часто и тематичность) пассажей в виртуозных вариациях.

Б. В. Асафьев (Игорь Глебов), называющий «Вариации на тему рококо» «одним из замечательных, светлых, завершенных произведений Чайковского», писал: «В них звучит обаяние приветливо встречающей мир души композитора... И здесь виртуозность склоняется перед простотой задумчивости и поэзией звучания»¹.

Известны три редакции этого произведения. Первая из них представляет собой первоначальный авторский вариант, изложенный композитором в виде клавира (виолончель с фортепиано).

¹ Игорь Глебов. Инструментальное творчество Чайковского, Пг., 1922, стр. 63.

Второй вариант появился в результате некоторых редакционных изменений, внесенных в клавир (главным образом, в виолончельную партию) другом П. И. Чайковского, известным виолончелистом, профессором Московской консерватории В. Ф. Фитценгагеном (1848—1890)¹. В этом варианте композитор и инструментовал свое произведение. В автографе партитуры² партия виолончели, за исключением первых пяти тактов первой вариации и шести тактов шестой вариации (настоящего издания), написанных самим композитором, записана рукой В. Ф. Фитценгагена; ему же принадлежат карандашные пометки на автографе, наметившие те новые, более существенные редакционные изменения, которые вошли затем в первое издание фортепианного переложения, выпущенное в октябре 1878 года Московским издательством П. И. Юргенсона с авторским посвящением первому исполнителю этого произведения В. Ф. Фитценгагену. Именно этот третий вариант, изданный и неоднократно исполнявшийся еще при жизни композитора и получивший широкое распространение в мировой концертной практике многих десятилетий, воспроизводится в настоящем издании. От предыдущего варианта он отличается, в основном, последовательностью вариаций и исключением восьмой из них.

Партитура и оркестровые партии были впервые изданы П. И. Юргенсоном также по этому варианту в ноябре 1889 года.

В 1954 году Музгиз издал клавир «Вариаций» в редакции А. Стогорского, взявшего за основу автограф партитуры. В 1956 году «Вариации» были изданы Музгизом в томах 30 б (партитура) и 55 б (клавир) полного собрания сочинений П. И. Чайковского; подготовивший оба тома В. Кубацкий в основу положил автографы партитуры и фортепианного переложения, восстановленного им в первоначальном авторском варианте.

Так как П. И. Чайковский за одиннадцать лет, отделяющих издание клавира от издания партитуры, ни разу не оспорил последнюю редакцию В. Ф. Фитценгагена и, находясь в Москве в период гравировки и корректуры своих «Вариаций», ничего не изменил в этой редакции, она, несомненно, имеет право на исполнение наряду с предыдущей редакцией.

¹ Автограф клавира находится в собрании В. Л. Кубацкого.

² Автограф находится в Государственном центральном музее музыкальной культуры имени М. И. Глинки.

Предлагаемый в настоящем издании¹ вариант неоднократно переиздавался в нашей стране; он же лег в основу ряда зарубежных редакций. В этом варианте «Вариации» и получили мировую известность.

Начало исполнительской жизни «Вариаций на тему рококо» положил В. Ф. Фитценгаген, впервые исполнивший это произведение с оркестром под управлением Н. Г. Рубинштейна в Третьем симфоническом собрании Московского отделения Русского музыкального общества 18 ноября 1877 года.

В. Ф. Фитценгаген явился также первым исполнителем этого произведения П. И. Чайковского за границей. Он с успехом сыграл его 8 июня 1879 года на музыкальном фестивале в Висбадене, где присутствовал Ф. Лист, высоко оценивший музыкальные достоинства пьесы, и другие видные музыканты.

За несколько месяцев до кончины, 16 января 1893 года, П. И. Чайковский дирижировал своими произведениями в концерте Одесского отделения Русского музыкального общества; «Вариации на тему рококо» исполнил в этом концерте долгое время живший и работавший в России чешский виолончелист В. Ф. Алоиз (1860—1917).

Видными исполнителями «Вариаций» в России в дальнейшем явились С. М. Козолупов, Л. В. Ростропович, Е. Я. Белоусов, И. И. Пресс, В. Т. Подгорный и другие виолончелисты². К числу лучших советских интерпретаторов бессмертного произведения П. И. Чайковского относятся также С. Н. Кнушевицкий, М. Л. Ростропович, Д. Б. Шафран и другие.

Среди зарубежных исполнителей «Вариаций» в этом кратком обзоре могут быть названы Г. Беккер, Ю. Кленгель, Э. Фейерман, Г. Суджия, М. Марешаль, А. Наварра, П. Фурнье, Г. Кассадо, П. Тортелье, М. Садло, З. Нельсова и другие.

«Вариации на тему рококо» неизменно пользуются любовью и популярностью широких кругов слушателей, они входят в учебные, концертные и конкурсные программы и часто исполняются в открытых концертах и по радио.

Проф. Л. Гинзбург

¹ Сохраненные в данном издании аппликатурные обозначения В. Ф. Фитценгагена по желанию исполнителя могут быть заменены более современными.

² Еще при жизни П. И. Чайковского «Вариации на тему рококо» неоднократно исполняли студенты консерватории (И. В. Адамовский и др.).

Among Peter Ilyich Chaikovsky's many utterances on musical performance, our attention is drawn to his article on the concert of the outstanding Russian 'cellist, Professor of the St. Petersburg Conservatoire K. Yu. Davydov (1838-1889), which took place on March 17th, 1875. The article was published in the newspaper "Russian Review" ("Russkie Vedomosti"), dated March 25 of that year. In this article, Chaikovsky stated that concerto literature for the 'cello "...has for many years not been enriched by any new compositions", and expressed serious misgivings about the fate of the 'cello as a solo, concert instrument.

However, in the very next year (December of 1876) none other than Chaikovsky himself refuted his misgivings by writing the significant "Rococo Variations" for 'cello and orchestra (opus 33)¹.

In the above mentioned article Chaikovsky wrote, "... (There is) needed in the 'cello's struggle for independent status a tremendous talent, and a combination of virtuosic qualities, in all their complexity, is needed in order to triumphantly engage the public's attention to the performer on stage with a 'cello in his hands. There are few notable 'cellists in our time, one thinks of two or three... and can go no further. One of the exceptional virtuosos on the contemporary European stage is K. Yu. Davydov, in whose person we find a happy combination of artistic characteristics which places him at the head of present-day 'cellists... Davydov's playing is exceptional in its amazing precision, richness and beauty of tone, in its noble cantilena and its striking technical adroitness".

Chaikovsky's remarks, which preceded the appearance of the "Rococo Variations", permit one the well-grounded supposition that during the writing of the concert piece for 'cello and orchestra the great composer, in large measure, was still inspired by the fresh and clear impressions from the comparatively recent, artistic and masterful performance of Davydov, whom he valued highly as a musician and as a man.

Chaikovsky's "Variations on a Rococo Theme" are of a concerto-virtuosic character, and, thanks to its musical qualities, the work occupies an honoured position in the repertoire of concert 'cellists.

The Rococo style current in eighteenth century European art was not characteristic of Russian art. Chaikovsky, who, as is well known, was fond of eighteenth century music, particularly that of Mozart, composed, a "Rococo" theme in a clearly expressive Russian spirit — broad, singing and sin-

cere, — traits characteristic of the whole work. The composer called his theme "Rococo" arbitrarily, having in mind its characteristically graceful and serene qualities. The masterfully written variations on this theme are built on the principle of artistic contrast. Each is a finished artistic miniature; the episodes harmoniously replace one another, now serenely happy, now freely singing, now graceful, now heartily lyric or brilliantly virtuosic. Throughout, however, the unity of these episodes is preserved as well as the organic entirety of the whole work — this due to the repeated orchestral refrain.

In the masterfully and transparently orchestrated "Variations on a Rococo Theme" Chaikovsky reveals a subtle understanding of the nature of the expressive possibilities of the 'cello. In this work are used both a broad, lyrical cantilena (variations III and VI of the present edition), and the rich, virtuosic technique of the instrument; yet one should note the melodic (and often thematic) feeling in the virtuoso variations.

Boris Asafiev (Igor Glebov), calling the "Variations" "...one of Chaikovsky's remarkable, bright and most climactic works", wrote: "Here is heard the fascination of the composer's spirit happily encountering the world... and here virtuosity bows to simplicity, sincerity and poetry of sound"¹.

Three editions of this work are known. The first is the original manuscript version arranged by the composer for piano (cello and piano). The second variant appeared as the result of some editorial change in the piano score (principally in the 'cello part) by Chaikovsky's friend, the famous 'cellist and professor at the Moscow Conservatoire, W. Fitzenhagen (1848-1890)². In this variant, the composer orchestrated his work. In the manuscript of the score³ the cello part excepting the first five measures of the first variation and six measures of the sixth variation (present edition) which were written by the composer himself, is written in Fitzenhagen's hand; his, too, are the pencilled notations on the autograph concerning new, more essential editorial changes which became a part of the first edition of the piano arrangement, published in October 1878 by the Moscow Jurgenson firm. The author's dedication was to the work's first performer, Fitzenhagen (1848-1890). It is this third variant, published and repeatedly performed during the composer's life which for decades received many hearings on the world's concert stages, which is reproduced in

¹ Игорь Глебов. Инструментальное творчество Чайковского, Пр. 1922, стр. 63.

² The autograph of the piano arrangement is in the V. L. Ku-batsky collection.

³ The autograph manuscript is in the State Central Glinka Museum of Musical Culture.

¹ On December 15, 1876, Chaikovsky wrote in a letter to his brother, "I am writing a set of variations for cello solo with orchestra". (П. И. Чайковский. Письма к родным, т. I, М., 1940).

the present edition. It differs from the preceding variant, basically, in the order of variations and the exclusion of the eighth variation.

The score and orchestral parts were first published by P. I. Jurgenson in the same variant in November of 1889.

In 1954 the State Music Publishers issued the piano arrangement of the "Variations" edited by A. Stogorsky and taking for its basis the autograph score. In 1956 the "Variations" were again published by the State Music Publishers as inclusions in volumes 30b (score) and 55b (piano arrangement) of Chaikovsky's complete works; V. Kubatsky prepared both volumes and used as a basis the autograph score and the piano arrangement which he restored in the original author's version.

Since Chaikovsky, for the eleven years separating the issue of the piano arrangement from that of the score, did never question Fitzenhagen's last edition, and, since he was in Moscow while the engraving and correction of his "Variations" was going on and changed nothing in that edition, then it surely has the same right to performance as the preceding one.

The version proposed in the present edition¹ has been repeatedly republished in our country; it also has been the basis for a number of foreign editions. It was in this version that the "Variations" received world-wide renown.

The beginning of the performance life of the "Variations on a Rococo Theme" was in the hands of Fitzenhagen who performed the work with an orchestra under Nikolai Rubin-

stein's direction in the Third Symphonic Meeting of the Moscow Department of the Russian Musical Society, November 18, 1877.

Fitzenhagen was also the first performer of Chaikovsky's work abroad. He played it with success on June 8, 1879 at the musical festival in Wiesbaden. Many famous musicians were present, among them Ferenz Liszt who highly appreciated the musical quality of the work.

On January 16, 1893, several months before his death, Chaikovsky conducted his works in a concert at the Odessa Department of the Russian Musical Society; the "Variations on a Rococo Theme" was performed by the Czech 'cellist L. Aloiz (1860-1917) who had lived and worked for a number of years in Russia.

Later, great performers of the "Variations" were S. M. Kozolupov, L. V. Rostropovich, E. Ya. Belousov, I. I. Press, V. T. Podgorny and other 'cellists¹. Among the best Soviet interpreters of this immortal work of Chaikovsky are Soviet 'cellists S. N. Knushevitsky, M. L. Rostropovich, D. B. Shafran and others.

Among the "Variations" foreign performers there can be mentioned in this space H. Becker, J. Klengel, E. Feuermann, G. Suggia, M. Maréchal, A. Navarra, P. Fournier, G. Cassado, P. Tortelier, M. Sadlo, Z. Nelsova and others.

"Variations on a Rococo Theme" inevitably enjoys the love and respect of wide circles of listeners; it is heard in recital concerts and contest programs and is often played at open concerts and on the radio.

Prof. L. Ginzburg

¹ W. Fitzenhagen's fingering has been preserved in the present edition. If the performer wishes he may substitute more modern one.

¹ During Chaikovsky's life-time "Variations on a Rococo Theme" was repeatedly performed by the students of the Conservatoire (I. V. Adamovsky and others).

В. Ф. Фитценгагену

To W. Fitzenhagen

ВАРИАЦИИ

VARIATIONS

на тему рококо
для виолончели с оркестромon a Rococo Theme
for Violoncello and Orchestra

(1876)

Переложение для виолончели и фортепиано
Arranged for Violoncello and PianoforteП. ЧАЙКОВСКИЙ
P. CHAIKOVSKY Op. 33
(1840 - 1893)

Moderato assai, quasi andante

Violoncello

Piano

Viol.

p cresc.

Vlc.

Cl.

p mf

dim. p

pizz. f staccato

Cor.

p dim. pp

THEMA

Moderato semplice

espress.

pp

stacc.

gliss.

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Dynamics include *f* (forte) and *p* (piano). The bottom two staves are in bass clef, with the lower staff showing a piano accompaniment. Dynamics include *p*.

Second system of musical notation. The top staff continues the melody with dynamics *f* and *pp* (pianissimo). The bottom two staves continue the piano accompaniment with dynamics *pp*. A first ending bracket labeled '1' is present at the end of the system.

Third system of musical notation. The top staff begins with a second ending bracket labeled '2'. The bottom two staves introduce new instruments: Oboe (Ob.) and Bassoon (Fag.). Dynamics include *f* and *p*.

Fourth system of musical notation. The top staff features a *rit.* (ritardando) marking and a *p* dynamic. The bottom two staves include Violin (Viol.) parts. Dynamics include *f* and *p*.

Tempo della Thema
a tempo

VAR. I

The musical score for Variation I is written for piano and orchestra. It consists of four systems of staves. The piano part is in 2/4 time, with a key signature of three sharps (F#, C#, G#). The orchestra part is in 3/4 time, with a key signature of three sharps. The piano part begins with a *pizz.* (pizzicato) marking and a *p* (piano) dynamic. The orchestra part begins with a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The piano part features various articulations, including slurs and accents, and dynamics such as *più f* (piano più forte), *ff* (fortissimo), and *p* (piano). The orchestra part includes parts for Oboe (Ob.) and Fagotto (Fag.), both marked *p* (piano). The score is marked with various dynamics and articulations throughout.

First system of the musical score, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music consists of a series of chords and melodic fragments in both hands.

Second system of the musical score. It includes a violin part labeled "Viol." in the upper staff. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). A *rit.* (ritardando) marking is present above the violin staff.

Third system of the musical score, labeled "VAR. II" on the left. It includes parts for Flute ("Fl.") and Oboe ("Ob."). The tempo is marked "Tempo della Thema". Dynamics include *restez.* (rest). The time signature is 2/4.

Fourth system of the musical score. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The system continues the melodic and harmonic development of the piece.

This musical score page contains four systems of music, each with a woodwind staff (top) and a piano grand staff (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The woodwind staff includes parts for Flute 1 (Fl.) and Oboe (Ob.).

System 1 (Measures 1-3): The woodwind staff begins with a rapid sixteenth-note scale in the right hand, marked *f*, followed by a rest and then a melodic phrase marked *mf*. The piano accompaniment starts with a sustained chord in the right hand, marked *più f*, and a rhythmic pattern in the left hand.

System 2 (Measures 4-6): The woodwind staff continues with a melodic line marked *p*, followed by a rapid scale marked *f*, and then a crescendo leading to a fortissimo (*ff*) passage marked *mf*. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

System 3 (Measures 7-9): The woodwind staff has a melodic phrase marked *p*, followed by a rapid scale marked *restez*. The piano accompaniment continues with its rhythmic pattern, with a *mf* marking in the right hand.

System 4 (Measures 10-12): The woodwind staff begins with a melodic phrase marked *mf*, followed by a rapid scale marked *p*. The piano accompaniment continues with its rhythmic pattern.

System 5 (Measures 13-15): The woodwind staff has a melodic phrase marked *mf*, followed by a rapid scale marked *p*. The piano accompaniment continues with its rhythmic pattern.

System 6 (Measures 16-18): The woodwind staff has a melodic phrase marked *mf*, followed by a rapid scale marked *p*. The piano accompaniment continues with its rhythmic pattern.

First system of the musical score. It begins with a piano introduction in 13/8 time, marked *f* and *p*. The woodwinds enter in the second measure: Flute (Fl.) and Oboe (Ob.) play a melodic line, while the Bassoon (Fag.) plays a supporting line. Dynamics include *mf* and *p*.

Second system of the musical score. It continues the piano introduction with a melodic line in the right hand and a supporting line in the left hand. Dynamics include *mf*.

Third system of the musical score. It continues the piano introduction with a melodic line in the right hand and a supporting line in the left hand. Dynamics include *cresc.*, *f*, *a piacere dim.*, *p*, and *pp*.

Andante sostenuto

VAR. III

Fourth system of the musical score, labeled "VAR. III". It begins with a piano introduction in 4/4 time, marked *mf cantabile* and *f*. The woodwinds enter in the second measure: Flute (Fl.) and Oboe (Ob.) play a melodic line, while the Bassoon (Fag.) plays a supporting line. Dynamics include *p* and *f*.

First system of the musical score. The woodwind part (top staff) begins with a piano (*p*) dynamic and transitions to forte (*f*). The piano accompaniment (bottom staves) includes parts for Flute (*Fl.*) and Oboe (*Ob.*), both starting at a piano (*p*) dynamic.

Second system of the musical score. The woodwind part continues with dynamics of *mf*, *p*, *cresc.*, *f*, *p*, and *f*. The piano accompaniment features sustained chords in the right hand and a moving bass line in the left hand.

Third system of the musical score, marked *poco a poco stringendo*. The woodwind part starts at *p*, *pp*, *p*, and *mf*. The piano accompaniment includes parts for Oboe (*Ob.*) and Clarinet (*Cl.*), with a *poco a poco cresc.* marking. The piano part continues with sustained chords and a moving bass line.

Fourth system of the musical score. The woodwind part begins with a forte (*ff*) dynamic, marked *a piacere*, and ends with a *rit.* (ritardando) marking. The piano accompaniment features sustained chords in the right hand and a moving bass line in the left hand, with a *mf* dynamic marking.

a tempo

mf cantabile

Fl.

Cl.

*p**cresc.**f**p*

stringendo

*p cresc.**cresc.*

f *cresc.* *ff a piacere*

un poco tranquillo *p dolce*

pp *rit.* *molto riten.* *dim.* *ppp*

p dim. *pp*

Andante grazioso *rit.* *a tempo*

p *f > p* *pp* *p*

VAR. IV

un poco animato

cresc. *f* *p*

F1. Ob. Cl. *mf*

v *spicc.* *mf* *f* *p*

cresc. *f*

dim. *rit.*

a tempo

p *f* *pp*

rit. *un poco animato*

f *p* *mf*

mf *f* *p*

dim.

Tempo I

First system of musical notation. The top staff is in 13/8 time, marked *pp*, *mf*, and *p*. The piano accompaniment is in 3/4 time, marked *pp*.

Second system of musical notation. The top staff includes markings: *riten.*, *f*, *ppp*, *a tempo*, *pp*, *f*, *un poco animato*, and *p*. The piano accompaniment includes markings: *pp* and *mf*.

Third system of musical notation. The top staff includes the marking *cresc.*. The piano accompaniment includes markings: *f* and *p*.

Fourth system of musical notation. The top staff includes markings: *f*, *p*, *f*, and *p*. The piano accompaniment includes the marking *p*. The system concludes with a *Fl.* (Flute) entry marked *p*.

Allegro moderato

VAR. V

The musical score is written for piano, violin, and cello/bass. It begins with a treble clef staff (piano) in 2/4 time, marked *p* (piano) and *cresc.* (crescendo). The violin and cello/bass staves are in 2/4 time, with the violin marked *p* and *pizz.* (pizzicato). The piano part features a series of chords and single notes, while the violin and cello/bass play a rhythmic pattern of eighth notes. The score includes various dynamics such as *p*, *cresc.*, *f*, *ff*, and *pizz.*. The tempo is marked *Allegro moderato*. The score concludes with a *Cadenza* section, marked *f* (forte) and *cre* (crescendo), followed by a *p* (piano) section and a *f* (forte) section. The final section is marked *ff* (fortissimo).

The score is divided into four systems. The first system includes the piano, violin, and cello/bass staves. The second system includes the piano, violin, and cello/bass staves. The third system includes the piano, violin, and cello/bass staves. The fourth system includes the piano, violin, and cello/bass staves.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The tempo is marked *Allegro moderato*. The score concludes with a *Cadenza* section, marked *f* (forte) and *cre* (crescendo), followed by a *p* (piano) section and a *f* (forte) section. The final section is marked *ff* (fortissimo).

First system of a musical score. The top staff is a single melodic line in bass clef, marked with a forte *f* dynamic and featuring a series of sixteenth-note runs. The bottom staff is a grand staff (treble and bass clefs) that remains silent, indicated by whole rests.

Second system of a musical score. The top staff is in 3/8 time, marked *a tempo*. It begins with a forte *f* dynamic, followed by a piano *p* section, and then a crescendo *cresc.* leading to a triplet of eighth notes. The bottom staff is a grand staff. The right hand plays a series of eighth-note chords, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include piano *p* and crescendo *cresc.*

Third system of a musical score. The top staff begins with a forte *f* dynamic, followed by a fortissimo *ff* section with a rapid sixteenth-note run. The bottom staff is a grand staff. The right hand plays a series of eighth-note chords, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include mezzo-forte *mf* and piano *p*.

Fourth system of a musical score. The top staff is mostly silent, with a few notes at the end marked with a piano *p* dynamic. The bottom staff is a grand staff. The right hand plays a series of eighth-note chords, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include piano *p*.

cresc. *ff > p a piacere*

cresc. *mf* *f*

cresc. *rit.*

Cadenza *ff* *ff* *p* *gettate l'arco*

f *ff* *ff* *p* *rit.*

lento *p* *pizz.* *arco* *f* *pizz.* *arco* *largamente* *ff*

p *f* *p* *p* *ff* *rit.* *ppp*

sul G

Andante *molto espress.*

mf dolce *f* *p*

VAR. VI

pizz. *mf* *espress.*

cl.

p *f* *p*

cl. *espress.*

pp *f* *pp*

espress.

p *f* *f* *string.* *riten.*

a tempo

Fl. *mf* *dim.* *pp*

Viol. *pp* *dim.*

riten. *ppp*

Allegro vivo

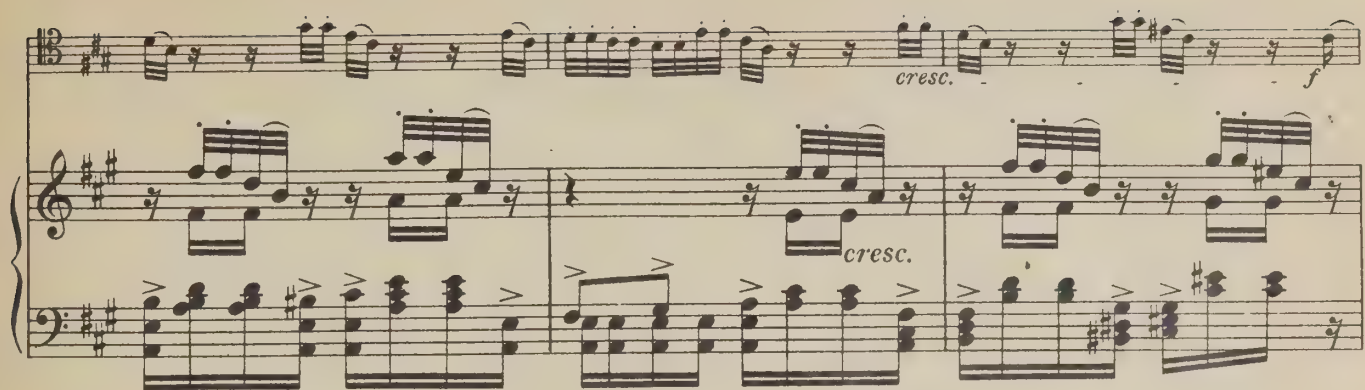
VAR. VII
e CODA

mf *spicc.* *cresc.*

Vla *mf* *sempre staccato* *cresc.*

Viol. *cresc.*

ff *pp*



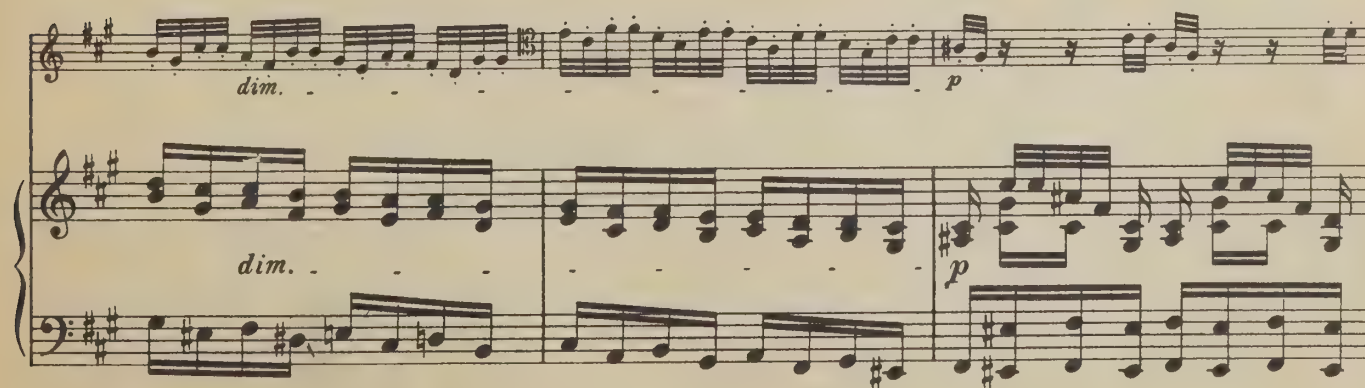
First system of musical notation. The top staff is in 12/8 time with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, marked with *cresc.*. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines, also marked with *cresc.*.



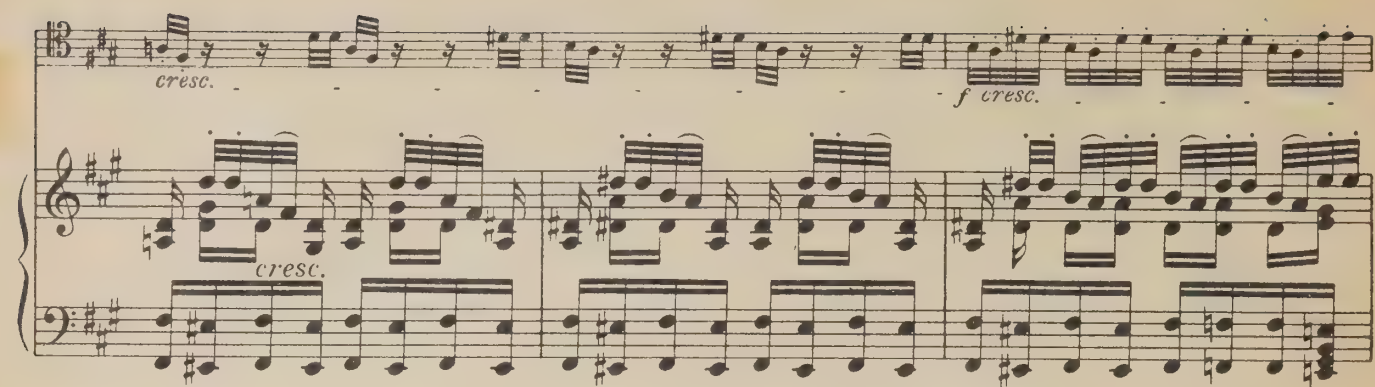
Second system of musical notation. The top staff continues the melodic line, marked with *cresc.*. The piano accompaniment includes a *Fl.* (flute) entry in the treble staff, marked *mf pizz.* and *cresc.*. The bass staff continues the piano accompaniment.



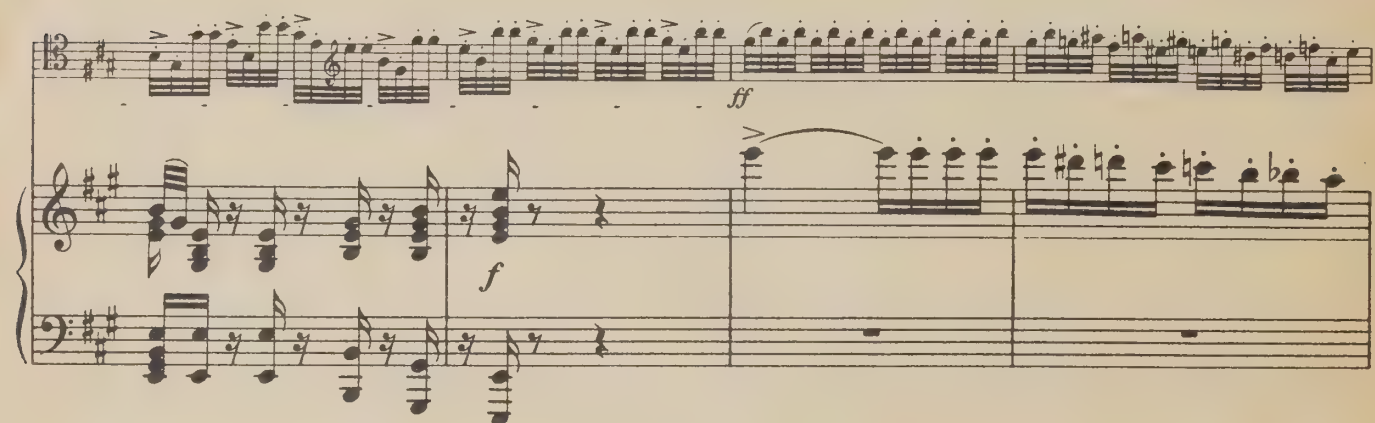
Third system of musical notation. The top staff features a melodic line with a *ff* (fortissimo) dynamic marking. The piano accompaniment continues with chords and moving lines, marked with *mf* (mezzo-forte) in the final measure.



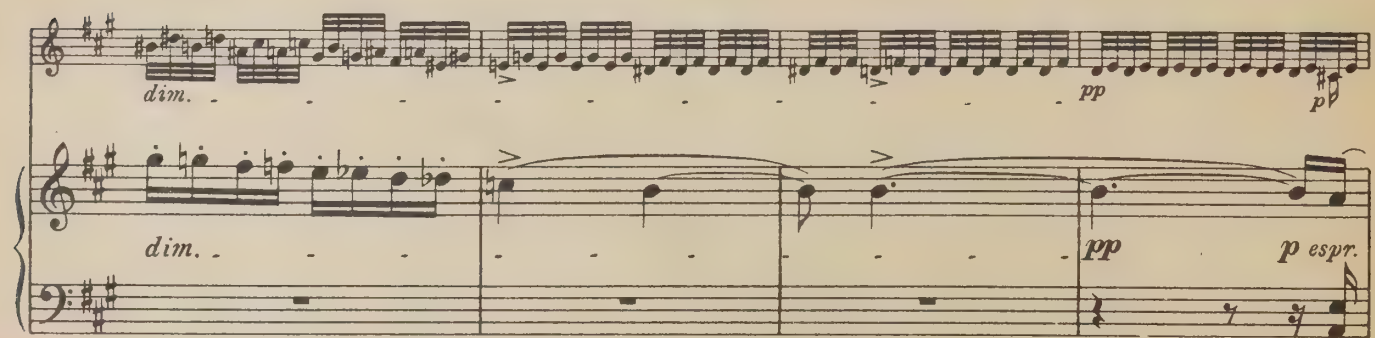
Fourth system of musical notation. The top staff shows a melodic line with a *dim.* (diminuendo) marking and a *p* (piano) dynamic marking. The piano accompaniment also features a *dim.* marking and a *p* dynamic marking.



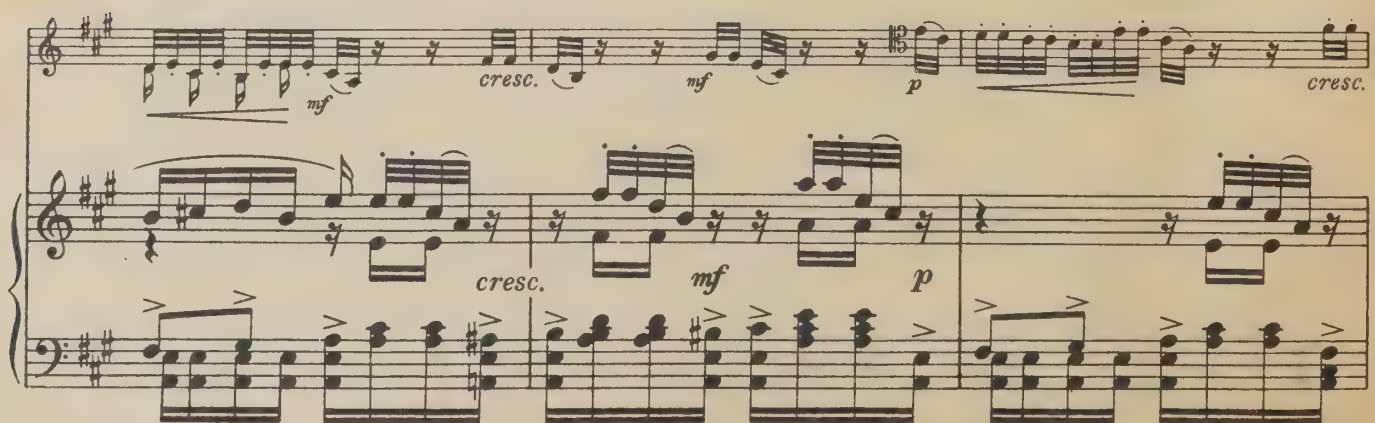
First system of musical notation. The top staff is in 13/8 time with a key signature of two sharps (F# and C#). It begins with a *cresc.* marking, followed by a *f cresc.* marking. The bottom staff is in treble and bass clef with a key signature of two sharps, featuring a *cresc.* marking.



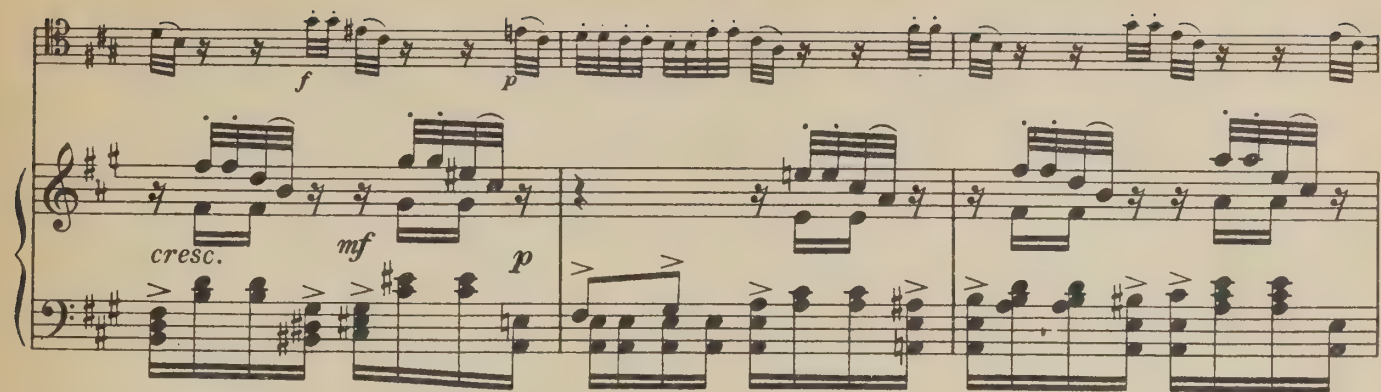
Second system of musical notation. The top staff continues with a *ff* marking. The bottom staff features a *f* marking and a long melodic line in the right hand.



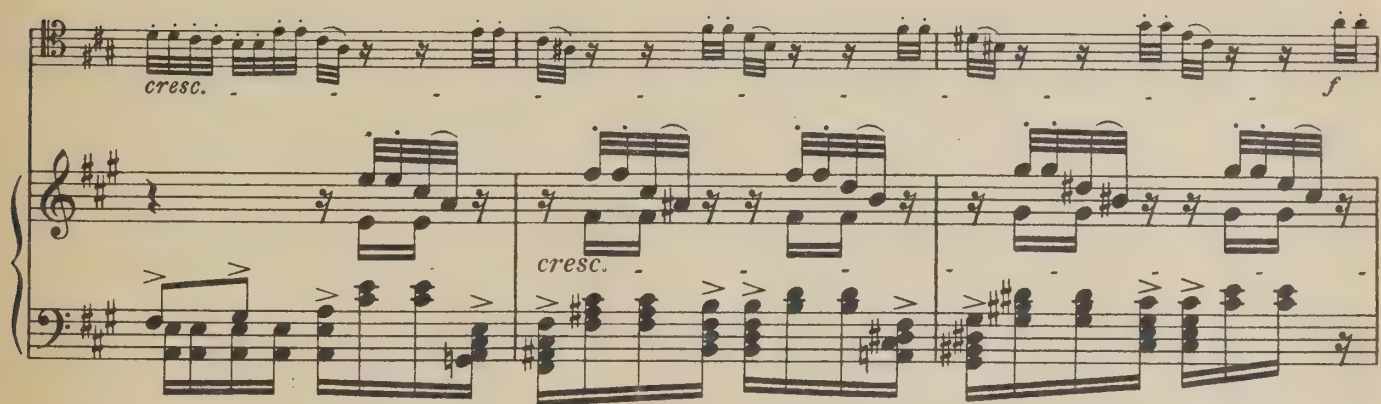
Third system of musical notation. The top staff begins with a *dim.* marking and ends with a *pp* marking. The bottom staff begins with a *dim.* marking and ends with a *p espr.* marking.



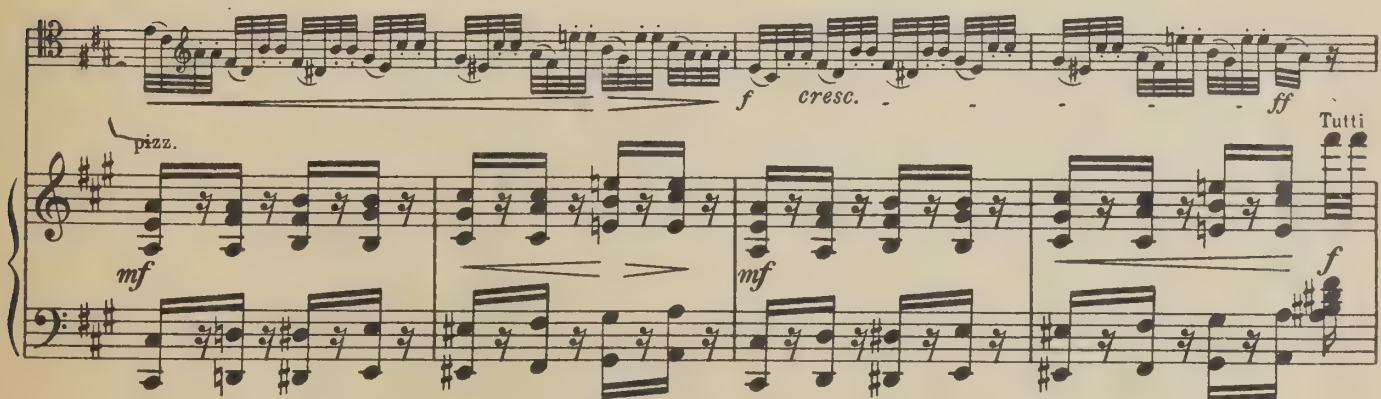
Fourth system of musical notation. The top staff features a *cresc.* marking, followed by *mf* and *p* markings, and ends with a *cresc.* marking. The bottom staff features a *cresc.* marking, followed by *mf* and *p* markings.



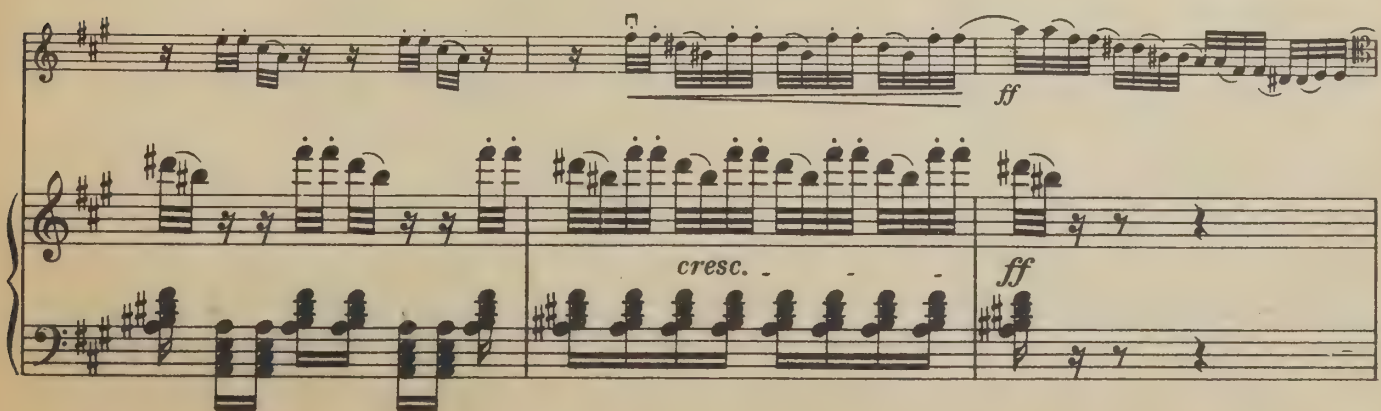
First system of musical notation. The top staff is in 12/8 time with a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The bottom staff, which includes both treble and bass clefs, starts with a piano (*p*) dynamic and features a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The music consists of eighth and sixteenth notes with various rests.



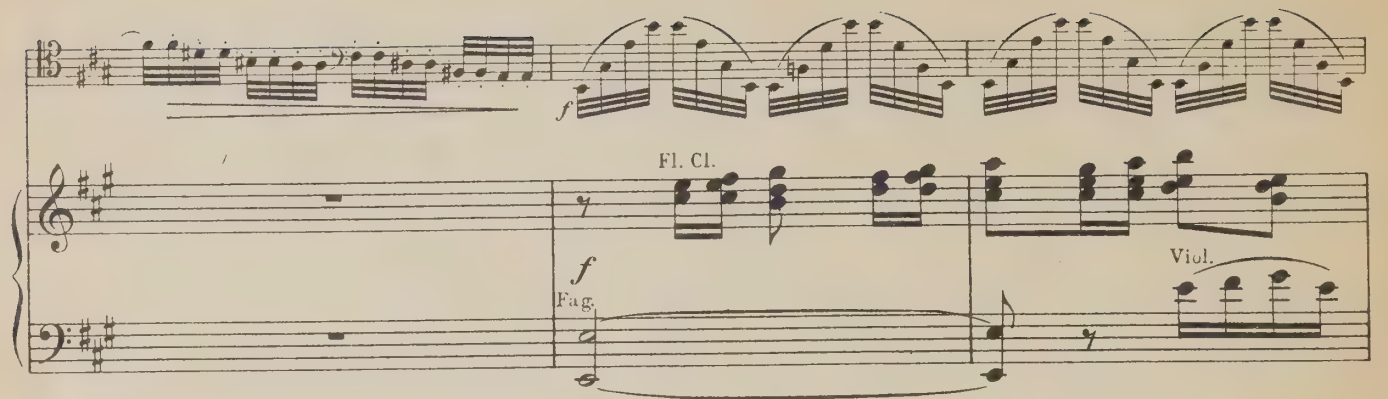
Second system of musical notation. The top staff continues with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The bottom staff features a piano (*p*) dynamic and a crescendo (*cresc.*). The musical texture is dense with many beamed eighth and sixteenth notes.



Third system of musical notation. The top staff begins with a piano (*pizz.*) dynamic, followed by a forte (*f*) dynamic and a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic. The bottom staff starts with a mezzo-forte (*mf*) dynamic and includes a piano (*pizz.*) marking. The system concludes with a *Tutti* marking and a forte (*f*) dynamic. The music is characterized by rapid sixteenth-note passages.



Fourth system of musical notation. The top staff features a fortissimo (*ff*) dynamic. The bottom staff includes a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic. The music is highly rhythmic, with many beamed sixteenth notes.

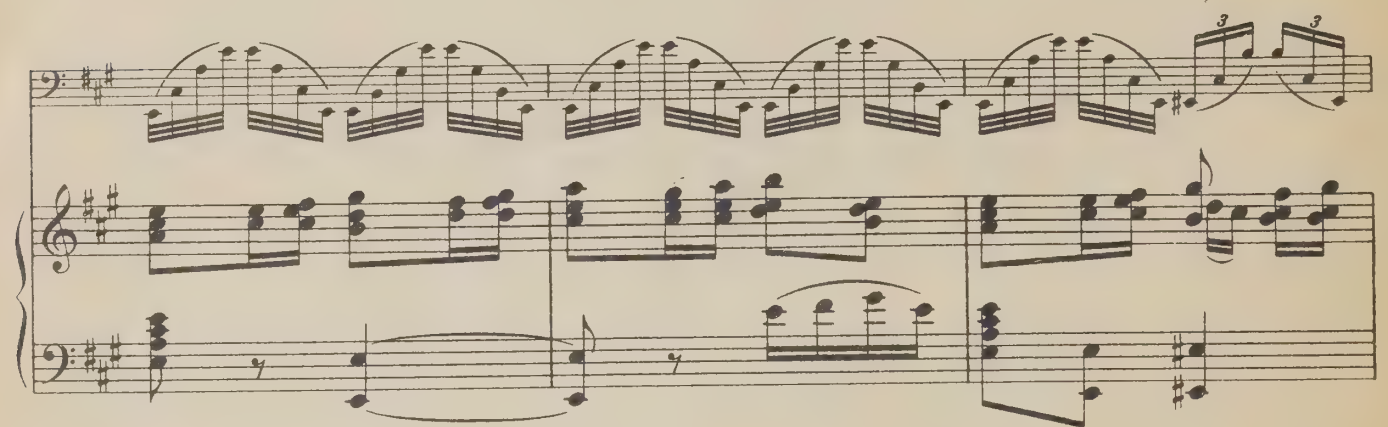


First system of the musical score. It features a piano accompaniment in the lower staves and a woodwind part in the upper staff. The piano part begins with a series of eighth-note chords in the right hand and single notes in the left hand. The woodwind part enters with a melodic line. Dynamics include *f* (forte) and *f* *Fag.* (forte Flute).

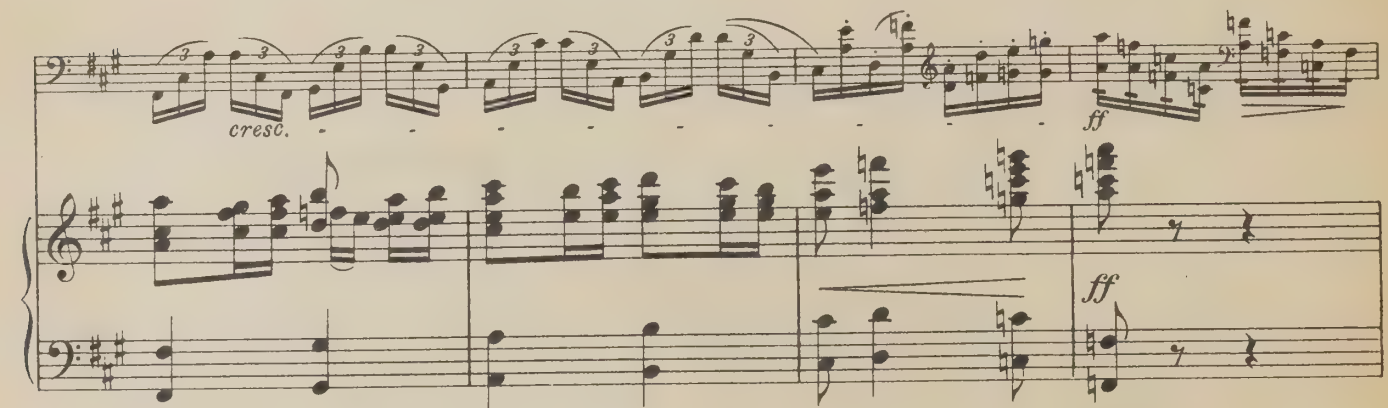
Fl. Cl.

f *Fag.*

Viol.



Second system of the musical score. The piano accompaniment continues with a steady eighth-note pattern. The woodwind part has a melodic line with some rests. Dynamics include *f* (forte).

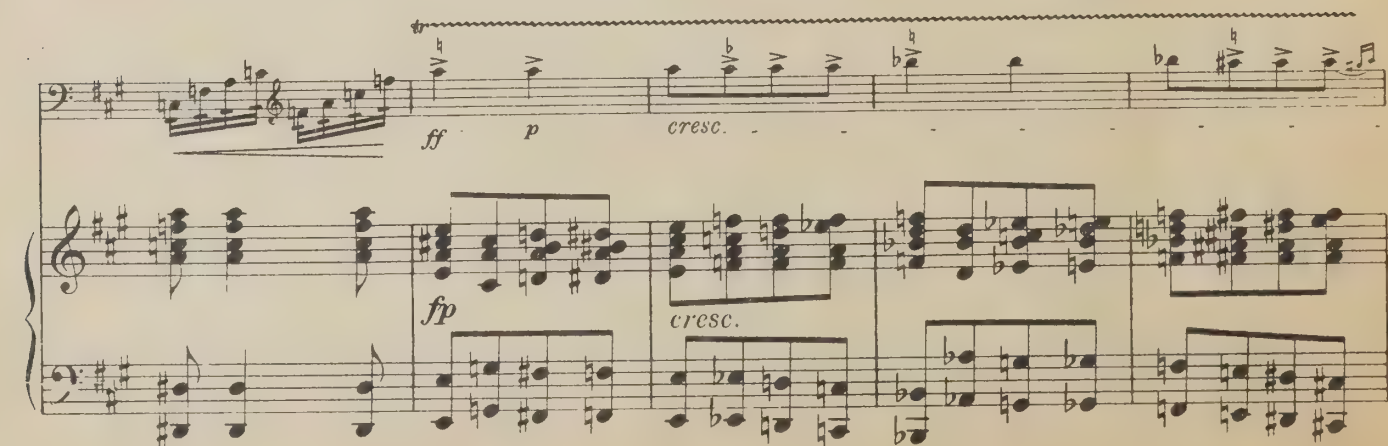


Third system of the musical score. The piano accompaniment features a more complex rhythmic pattern with triplets. The woodwind part has a melodic line. Dynamics include *cresc.* (crescendo), *ff* (fortissimo), and *ff* (fortissimo).

cresc.

ff

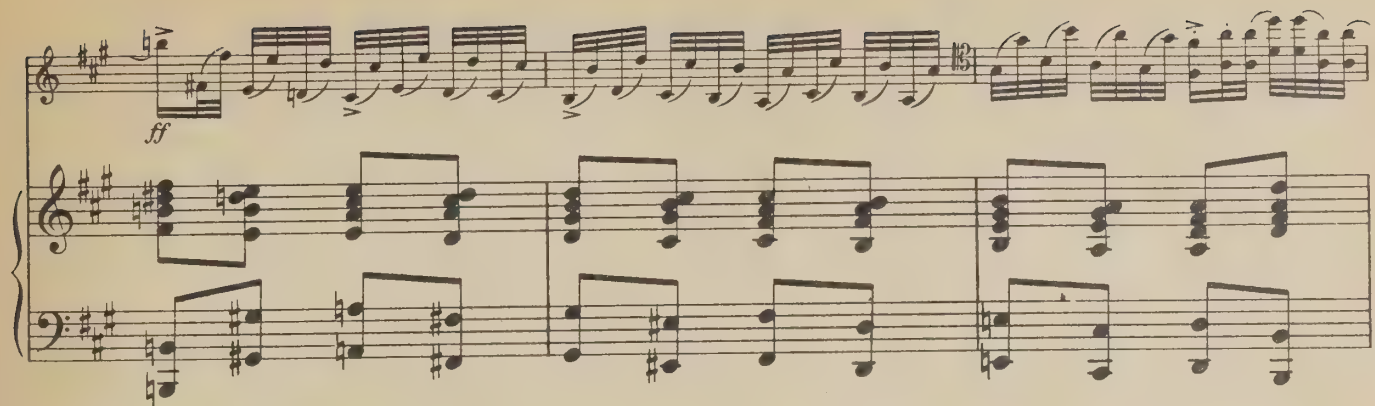
ff



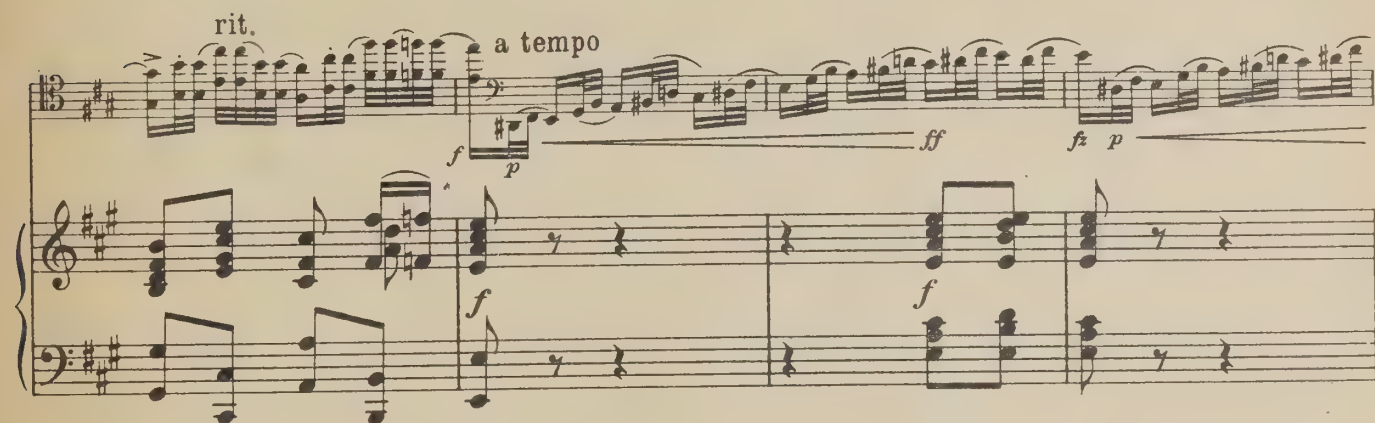
Fourth system of the musical score. The piano accompaniment continues with a complex rhythmic pattern. The woodwind part has a melodic line. Dynamics include *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), and *fp* (fortissimo piano).

ff *p* *cresc.*

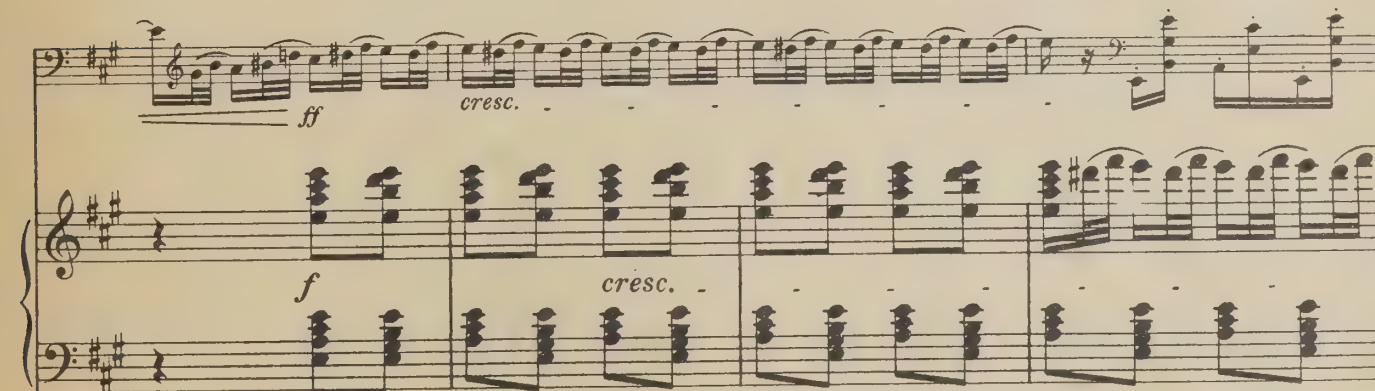
fp *cresc.*



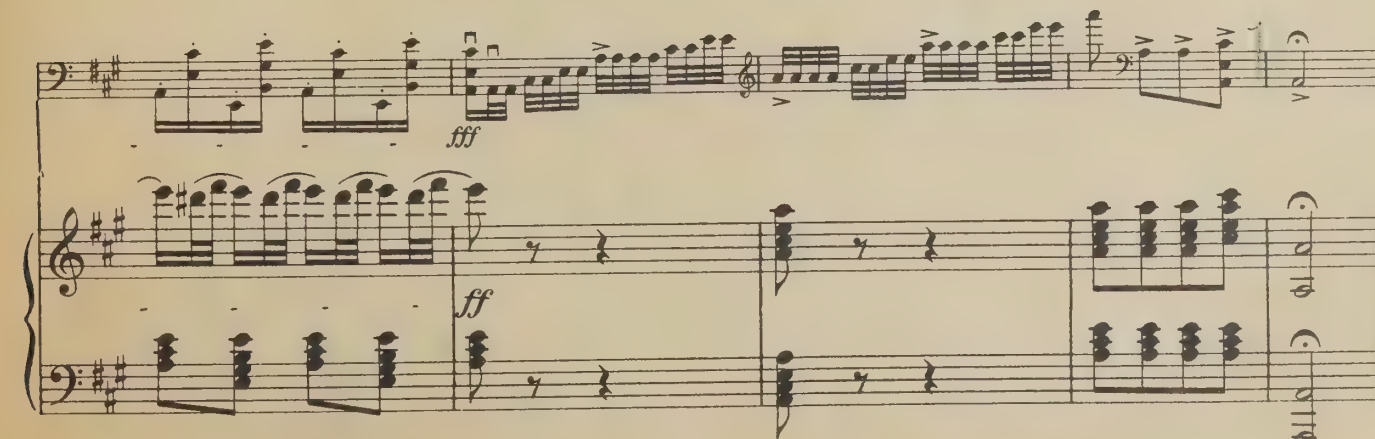
First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a forte (*ff*) dynamic and features a rapid, continuous sixteenth-note melody. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.



Second system of musical notation. The upper staff continues the rapid sixteenth-note melody, marked with *rit.* (ritardando) and *a tempo*. It includes dynamic markings of *f* (forte), *p* (piano), and *ff* (fortissimo). The lower staff features a series of chords, with a *f* dynamic marking.



Third system of musical notation. The upper staff continues the rapid sixteenth-note melody, marked with *ff* and *cresc.* (crescendo). The lower staff features a series of chords, with a *f* dynamic marking and *cresc.* marking.



Fourth system of musical notation. The upper staff continues the rapid sixteenth-note melody, marked with *fff* (fortississimo). The lower staff features a series of chords, with a *ff* dynamic marking.

Индекс 9—6—2

П. И. ЧАЙКОВСКИЙ

ВАРИАЦИИ НА ТЕМУ РОКОКО

Переложение для виолончели и фортепиано

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ВАРИАЦИИ

на тему рококо
для виолончели с оркестром

VARIATIONS

on a Rococo Theme
for Violoncello and Orchestra

(1876)

Редакция В. Фитценгагена
Edited by V. Fitzenhagen

П. ЧАЙКОВСКИЙ Op. 33
P. CHAIKOVSKY

VIOLONCELLO

THEMA

Moderato assai, quasi andante Moderato semplice

20

p *espressivo* *f* *pp* *rit.* *p 2^a*

Tempo della Thema
a tempo

VAR. I

cresc. *f* *cresc.* *ff* *p* *mf* *p* *f* *p* *mf*

Violoncello

Tempo della Thema

VAR. II

f *mf* *p* *restez*

f *mf* *p*

f *p*

f *ff* *mf* *p*

restez *f* *mf* *p*

f *mf*

cresc. *f* *a piacere* *dim.* *p* *pp*

Andante sostenuto

VAR. III

mf cantabile *cresc.*

f *p* *f*

The musical score for Violoncello consists of ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It features a series of sixteenth-note runs with fingerings (1, 2, 2, 2, 1, 1) and dynamic markings *p*, *cresc.*, *f*, and *p*. The second staff continues with similar runs, including a *2a* (second ending) marking, and dynamics *f*, *pp*, and *p*. The third staff includes a *mf* marking and a *f cresc.* section. The fourth staff is marked *ff* and *a piacere*, followed by a *rit.* (ritardando) and *a tempo* section marked *mf cantabile*. The fifth staff shows a *p* dynamic, *cresc.*, *f*, and *p* dynamics. The sixth staff is marked *p cresc.* and includes a *stringendo* instruction. The seventh staff features *f cresc.* and *ff a piacere* dynamics. The eighth staff is marked *un poco tranquillo* and *dolce*. The ninth staff includes a *molto rit.* (molto ritardando) section marked *dim.* (diminuendo) and *ppp* (pianissimo). The final staff ends with a *ppp* marking.

Violoncello

VAR. IV

Andante grazioso

p *f* *p* *rit.* *a tempo*

cresc. *f* *p* *un poco animato*

spicc. *mf* *ff* *dim.*

a tempo *rit.* *p* *f* *pp*

cresc. *f* *p* *un poco animato* *mf* *dim.* *pp*

Tempo I

mf *p* *f* *ppp* *pp* *f* *cresc.*

riten. *a tempo* *un poco animato*

Allegro moderato

p *cresc.* *f* *cresc.* *Cadenza*

ff *p* *f* *scen* *p* *do* *p* *f*

p *ff* *1^a* *a tempo* *f* *p*

cresc. *ff*

Violoncello

Musical score for Violoncello, page 8. The score is written in bass clef with a key signature of two sharps (F# and C#). It includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include *p*, *cresc.*, *f*, *p*, *ff*, *ppp*, *mf*, and *molto espressivo*. Performance instructions include *a piacere*, *Cadenza*, *gettate l'arco*, *arco*, *pizz.*, *lento*, *rit.*, and *Andante*. The score is divided into sections, with the final section labeled **VAR. VI**.

The score begins with a *p* dynamic and a *cresc.* instruction. It features several measures with complex fingerings and slurs. A *f* dynamic is followed by a *p* dynamic and the instruction *a piacere*. The *Cadenza* section is marked *ff* and *p*. The *gettate l'arco* instruction is followed by *f* and *ff* dynamics. The *arco* section is marked *f* and *ff*. The *pizz.* section is marked *p* and *mf*. The *lento* section is marked *p* and *mf*. The *rit.* section is marked *p* and *ppp*. The *Andante* section is marked *mf molto espressivo* and *dolce*.

Violoncello musical score, measures 1-15. The score is in 12/8 time with a key signature of one flat. It features various dynamics (*f*, *p*, *pp*, *ff*, *mf*, *dim.*, *cresc.*) and articulations (*rit.*, *a tempo*, *string.*). Fingerings and bowings are indicated throughout.

VAR. VII e CODA **Allegro vivo**

Violoncello musical score for Variation VII and Coda, measures 16-30. The tempo is marked **Allegro vivo**. The key signature changes to two sharps (F# and C#). The score includes dynamics (*mf*, *spicc.*, *cresc.*, *ff*, *pp*, *f*^{1a}) and complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings and bowings are indicated throughout.

Violoncello

[illegible]

ff

f

cresc.

ff *p* *cresc.*

ff

rit. *a tempo*

f *p*

ff *fz* *p* *ff*

cresc.

fff

M Chaikovskii, Petr Il'ich
1017 [Variations on a rococo
C45 theme, violoncello & orchestra;
op.33 arr.]
F5 Variatsii na temu rokoko

Music

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